

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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SATURDAY, MARCH 26, 1881.

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5d. Stamped.

CRYSTAL PALACE SATURDAY CONCERT. March 26th, at Three o'clock. The programme will include Symphony, in C, No. 9 (Schubert); Pianoforte Concerto, in C minor (Beethoven); "Burns," a Scottish Rhapsody for orchestra, first time (A. C. Mackenzie). Vocalists—Miss Mary Davies and Herr Zur Mühlen. Solo Pianoforte—Mme Montigny-Rémaury. Conductor—Mr AUGUST MAYNS. Seats, 3s. 6d., 2s. 6d., 1s. 6d., 1s., and 6d.

WEDNESDAY NEXT.

LONDON BALLAD CONCERTS.—The LAST BALLAD CONCERT and DIRECTOR'S BENEFIT.

LONDON BALLAD CONCERTS.—St JAMES'S HALL, at Eight o'clock. Artists:—Miss Mary Davies and Miss Clara Samuelli, Mme Patey and Mme Antoinette Sterling; Mr Edward Lloyd and Mr Joseph Maas, Mr Santley and Mr Maybrick. The South London Choral Association of 60 voices, under the direction of Mr L. O. Venables. Conductor—Mr SIDNEY NAYLOR. The programme will include the following favourite songs: "Rose softly blooming" and "Why are you wandering here, I pray?" (Miss Mary Davies); "The Wood" and "Esmeralda" (Miss Clara Samuelli); "Creation's Hymn" and "The Laird o' Cockpen" (Mme Patey); "Never again" and "A Cluster of Roses" (Mme Antoinette Sterling); "Far away where angels dwell" and "Mignonette" (Mr Edward Lloyd); "Molly Bawn" and "The Bay of Biscay" (Mr Joseph Maas); "The Wreck of the Hesperus" and "The Boat-swain's Story" (Mr Santley); "Little Ben Lee" and "Down among the dead men" (Mr Maybrick). The South London Choral Association will sing: "Take thy banner," "O who will o'er the downs so free?" "Song of the Vikings," "In this hour of softened splendour," "Ring out, ye merry bells," and "Hurrah for the Queen!" Stalls, 7s. 6d.; Ares, 4s. and 2s.; Balcony, 3s.; Gallery and Orchestra, 1s. Tickets to be had of Austin, St James's Hall; the usual Agents; and Boosey & Co., 295, Regent Street.

MISS H. SASSE'S MATINÉE MUSICALE will take place on TUESDAY next, March 29th, at the ABERDEEN GALLERY, 7, Argyll Street, Regent Circus, to commence at Four o'clock. Artists: Vocalists—Mrs Arthur Lenz, Mr Bernard Lane, and Mr Boyes; Pianoforte—Miss H. Sasse; Violin—Herr Kummer; Violoncello—Herr Lütgen. Conductor—Mr WILLIAM CARTER.

"THE LADY OF THE LEA."

MIDLE BEATRICE will sing HENRY SMART's admired Song, "THE LADY OF THE LEA," at Miss H. Sasse's Matinée Musicale, Aberdeen House, Argyll Street, on Tuesday next, March 29th.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERTH. Fifteenth Season, 1881.—The next RÉUNION will take place on WEDNESDAY Evening, March 30th. The Second Concert (R. Schumann's Compositions forming the first part of the programme), on April 21, due notice of which will be forwarded to Members and Subscribers. Ladies and Gentlemen desirous of joining the Society may have Prospectuses on application to H. G. HOPPER, Hon. Sec., 244, Regent Street, W.

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NOTICE.

MADAME LEMMENS-SHERRINGTON begs to announce that she will RETURN to London early in May, and requests all letters to be addressed to Mr KEPPEL, 221, Regent Street, W.

"SOMEBODY KNOWS!"

"SOMEBODY KNOWS!" By SAINTON-DOLBY. Words by EDWARD OXFORD. Sung by MADAME ENRIQUEZ, with immense success and always encored.—KEPPEL & Co., 221, Regent Street, London.

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MISS BEATA FRANCIS will sing BALFE's popular Song, "KILLARNEY," at Brixton on March 30th.

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 thanks, in a great measure, to Mr Isidore de Lara, to whom it is dedicated, for
 whom it was composed, and by whom it is sung. Miss Hope Temple has caught
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THIRD REVERIE FOR THE PIANOFORTE.

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"THE STORY OF OLD SADLER'S WELLS."

BY MICHAEL WILLIAMS.

(Continued from page 172.)

In a management extending over eighteen years, many changes necessarily occurred, but it would be unfair, in this summary of its doings, to refrain from enumerating the names of some, at least, of those who successively assisted in supporting its reputation. Among the best remembered were Mrs Warner, for the first two years associated in the direction, with the other proprietors, and herself one of the finest tragic actresses of her day; Mrs Henry Marston, since Mrs Glover's retirement, the best duenna on the stage; Mrs Brougham, Mrs Barrett, Mrs Ternan, Mrs Herman Vezin—at first better known as Mrs Charles Young—and the Misses Glyn, Fitzpatrick, Laura Addison, Cooper, Goddard, Atkinson, Fanny Vining, Baddeley, Margaret Eburne, Julia St George, Sarah Lyons, Jenny Marston, Edith Herand, Hughes—now Mrs Gaston Murray—Wyatt, Heath, Murray, Lehatt, and Fanny Huddart; together with Messrs Creswick, Henry Marston, George Bennett, Thomas Hailes Lacy, Hudson, Younge, Hoskyns, Barrett, Williams, Fenton, George Scharfe, J. W. Ray, Lewis Ball, Frederick Robinson, Belford, Mortimer, Morelli, Villiers, Branson, Henry Mellon, Lunt, Waller, Henry Nye, T. C. Harris, Butler, Graham, Edmund Phelps, and Herman Vezin.

In all pertaining to the *mise-en-scène*, nothing could exceed the care and accuracy bestowed on every production, and more especially on the successive Shaksperian revivals. Stage-decoration was employed to enhance, but never to impede, the action; to adorn, but never to obscure, the plot. Splendour was never wanting where splendour was due; but it was a splendour invariably tempered by the purest taste. For, as was justly pointed out by an eminent critic—Henry Morley, of the *Examiner*—of the day, Shakspeare's plays were always *poems*, as performed at Sadler's Wells. And as examples of the poetic spirit in which they were approached, none better could be adduced than the exquisite *Midsommer Night's Dream*, revived in 1853, and *The Tempest* in 1847, and with still finer effect, in 1855. *Timon of Athens*, revived in 1851, and again in 1856, forms another case in point. On the other hand, *Pericles, Prince of Tyre*, brought out in 1854, and which, from its very nature, came to be treated—however artistically—chiefly as a *spectacle*, was also, strange to say, the only one that failed to realize a pecuniary success.

The partnership of Messrs Greenwood and Phelps expired early in 1860, and after carrying on the theatre for the next two years singlehanded, the latter finally retired from the management on the 15th of March, 1862, when *The City Madam* of Massinger was performed. In the following November Mr Phelps returned for a short engagement, and, on the night of his benefit, delivered an address, in which, after expressing a hope that he had fulfilled the promise, made on starting, of raising the taste of his audiences by the exalted character of the entertainments, he added: "The amusements of the people are a very important item in the composition of our social system. Dramatic representations have stood, and, I believe, always *will* stand, in the foremost rank of those amusements. It is surely better, then, that the young who are so easily led, and so strongly impressed, by them should receive their impressions from the plays of Shakspeare, rather than from sensation dramas and translations from the French of questionable morality." The audience which Mr Phelps addressed was a strictly representative one, since it comprised many of the inhabitants of the neighbourhood who had grown up, during his management, and had formed their taste for the Drama within the walls of his theatre. It is unnecessary, therefore, to add how heartily they indorsed such sentiments, and how warmly they cheered their old favourite, on the conclusion of his speech.

From this date the star of Sadler's Wells steadily waned. A Miss Lucretia attempted to re-introduce a style of performance, such as burletta, and other light musical pieces, similar to those which had been found attractive about a hundred years before, and, as might have been anticipated, failed utterly. Then Mr Edgar became the lessee, and with the help of Miss Marriott, a very good actress, preserved to some extent the traditions of his great precursors—without their *school*. The house completed the first centenary of its existence, in 1865, and in August of the following year, a temporary tenant, Mr J. Arnold Cave, celebrated

the event—although a year after time—by a revival of the once popular pantomime of *Mother Goose*, in the old days so closely associated, here and at Covent Garden, with the name and fame of Grimaldi. Mr Cave himself played the title rôle in Dibdin's introduction, given in its integrity. The characters in the harlequinade, which had been partly remodelled, consisted of Mr Lawrence (clown), Mr Skinner (pantaloon), Mr Paulo (harlequin), and Miss Brandon (columbine). The *skeleton* scene—much older than the pantomime itself, and invented, it is said, by the father of Grimaldi—was retained, and the whole was produced under the superintendence of the veteran, Tom Matthews. Mr Edgar died in 1871, and those—unnecessary to particularise by name—who succeeded him, only served, by their method of carrying it on, to bring the place more and more into contempt. Sadler's Wells was converted into a skating-rink. It was repaired, and talked of, for a music-hall. It was pronounced insecure and shut up altogether. Finally, in January, 1878, the lowest depth of degradation was apparently reached, when its classic precincts became—*actually*—the scene of a *prize-fight*!

At length, when every hope of its resuscitation appeared to have fled, Mrs Bateman, who, in conjunction with her lamented husband, had for some years been conducting the Lyceum on much the same principles as those which marked the reign of Greenwood and Phelps, having recently parted with her lease of that theatre to Mr Henry Irving, came forward as the purchaser. It being simply impossible to open the house in its existing condition of ruin and decay, Mrs Bateman decided to re-build it entirely, as far as the interior was concerned; and by an odd coincidence, the week in which the workmen commenced their alterations, was the one also which closed the life of her most gifted predecessor. On Wednesday, the 6th of November, 1878, Samuel Phelps—born at Devonport, on the 13th of February, 1804—breathed his last at a house called Coopershall, near Epping. It would be unfitting then to conclude our sketch of this famous old playhouse without paying some brief tribute to the memory of one whose name was so long identified with many of its most cherished triumphs. We may in truth assert that Mr Phelps was not only the finest tragedian—he was the soundest, the most learned, and the most conscientious actor that the present generation has ever known. That he was equally great in every part, can no more be said of Phelps, than of any other member of the profession which he so long, and so strikingly, adorned. He had, in fact, his strong and weak points, his strokes of genius, his crudities and mannerisms. In every character, however, which this truly great artist attempted, his reading invariably bore the stamp of most careful study, united to a scrupulous regard for the author's meaning, and a strict adherence to the author's text. To these was added, in rare perfection, that fine and stately method of elocution which, we are told, was the leading characteristic of the old school, and which is now so little cultivated as to be almost extinct. We are unable to speak, from our own experience, of that period—the eighteen years of public service at Sadler's Wells Theatre—during which the powers of Phelps must have been in their prime. But in later life, and at the West End houses, when something of physical strength may have been opined, rather than felt, to have departed, we can recall his Shylock, Henry the Fourth, and Justice Shallow, his Falstaff, Malvolio, and Bottom, in addition to Job Thornberry, Mr Oakley, James the Sixth—in Halliday's *King of Scots*,—Dr Cantwell, Lord Ogleby, and best of all, perhaps, his inimitable Sir Pertinax Macsycophant, as so may delineations of truth and high art in acting, the like of which, on our own stage at least, we may never hope to see again.

On the Wednesday following his death, the remains of Phelps were interred in the cemetery at Highgate, and were attended to the grave by a large concourse of his professional brethren, amongst whom, at this lapse of time, might still be recognized many of his old company. The most prominent of these were Mr Henry Marston, Mr George Bennett, Mr Fenton, Mr Villiers, Mr Morelli, Mr Herman Vezin, and his old partner, Mr Greenwood. The position which the last-named—an intellectual and highly-cultivated man—filled, in the memorable enterprise before recorded, has always appeared to us greatly underrated. Mr Greenwood was as well read in, and as intimately acquainted with, all the beauties of the old dramatists, as Mr Phelps, and, though himself no actor, he was unerring in his estimate of the acting of others. The selection of the plays, and of the company to

perform in them, lay as much with one manager as with the other, whilst the invention and getting-up of the Christmas pantomime—a time-honoured institution which even Shakspeare failed to oust—was exclusively the duty of the former. Furthermore, the all-important department of the treasury, and that most essential balancing of receipts and expenditure, without which any management, no matter how elevated, would very soon go to the wall, was entrusted entirely to Mr Greenwood, whose duties will thus be seen to have been, to the full, as onerous as those of his more renowned coadjutor. The actual training of the performers, on the other hand, of necessity devolved upon Phelps, and the consequent realization of that all-round excellence, which invariably distinguished every production, was due to his unwearied patience and industry alone. Each, therefore, will be understood to have borne his full share in the good work which Mrs Bateman, assisted by her daughters, is about, at an interval of seventeen years, to resume. The venture is indeed a bold, and, in some respects, a hazardous one; but, if we may judge by the genuinely artistic spirit which pervaded the whole course of her directorate at the Lyceum, this lady will readily command the sympathies of all who value the dignity and respectability of the stage. It seems certain, from foregone experience, that Mrs Bateman will only endeavour to deserve success, by purely legitimate means. We trust that she may meet with the fullest extent of such success, and that by the results effected in the New, she may revive—she will never surpass—the glories of Old Sadler's Wells.

To the above, written in February, 1879, the following additional notes may be of interest. Mr Greenwood followed his late partner to his rest, early in the ensuing spring, and on Thursday, the 9th of October, in the same year, Mrs Bateman, having surmounted the preliminary difficulties of building and fitting-up, opened New Sadler's Wells—new only so far as the interior was concerned—with Pococke's old musical drama, *Rob Roy*, produced with much care and completeness, and with Mr Walter Bentley, a very rising young actor, in the title rôle. In addition to enacting Meg Merrilies, Miss Bateman (Mrs Crowe) delivered an introductory address, voluntarily contributed by Tom Taylor, the various points of which, notably the allusions to Grimaldi, Greenwood, and "brave old Phelps," were warmly responded to by an audience which filled the handsome new theatre to overflowing. New Sadler's Wells, thus auspiciously started, was conducted with much spirit by Mrs Bateman until her death, which occurred, after a very brief illness, early in the present year, and whilst the arduous task, which she had so bravely undertaken, of re-establishing its fortunes was still only half accomplished. In her brief tenure, however—and exclusive of the summer months, when the house was under-let to travelling companies—she had already gone far to revive the ancient prestige, producing, successively, Shakspeare's *Macbeth*, *Othello*, *Romeo and Juliet*, Sheridan's *School for Scandal*, Holcroft's *Road to Ruin*, Sheridan Knowles's *William Tell* and *The Hunchback*, Lord Lytton's *Lady of Lyons*, Tom Taylor's historical play, *Clancarty*, and Mrs Lovell's delightful *Ingomar*. These plays were supported by her three daughters, Miss Bateman (Mrs Crowe), Miss Isabel Bateman, and Miss Virginia Francis—all admirable in their respective lines—Miss Carlisle, Miss Maud Irvine, Mrs W. Sydney, and Mrs Charles Calvert; Messrs Herman Vezin, Charles Warner, Charles Kelly, W. H. Vernon, Walter Bentley, Talbot, Pennington, E. H. Brooke, Edmund Lyons, Robert Lyons, W. F. Wyndham, John Archer, Fosbrooke, Clifford Harrison, E. Cotte, Walter Brooks, A. Redwood, Wheatcroft, Rowland Buckstone, and William Farren, jun. She had also brought out—on Boxing Night, 1879—a pantomime, *The Forty Thieves*, with a really good clown, of the old-fashioned sort, Mr Benham—styled in the bills, "The modern Grimaldi"—and in the following April, an American drama of strong interest, *The Danites*, by Bronson Howard; the plot of which was founded on an incident of Mormon life, and the scene laid in California. The pantomime, though amusing and clever—too clever, perhaps, since much of its wit seemed over the heads of the audience—was a failure. *The Danites*, beautifully mounted, and capably acted by Mr McKeen Ranken, with his American company, proved a decided hit, and not only brought money to the treasury, but became a town-talk. On professional grounds,

alone, Mrs Bateman's loss is to be deplored, since she had already done quite enough at Sadler's Wells, to show what, under the fostering influence of local support, she might hereafter have been expected to achieve. In private life, as an excellent mother, and a very good woman, she will long be sincerely mourned by all who knew her. The theatre, having remained closed for a few nights after her decease, was re-opened by Miss Isabel Bateman, in co-operation with her sisters, and in their hands, we are informed, it will permanently remain. They have the sympathy and good wishes of the public with them, for it is certain that as long as Sadler's Wells continues under their direction, so long will it be made an influence for good in the neighbourhood, and its management be characterised by judgment, intelligence, and good taste.

MICHAEL WILLIAMS.

February 26, 1881.

ROYAL ACADEMY OF MUSIC.

The students gave a Chamber Concert in the concert-room of the Institution on Saturday evening, Mar. 19. The following is the programme:—

Anthem, "Now, my God" (Sir W. Sterndale Bennett)—solos by Mrs Irene Ware, Miss Florence Norman, Miss Hilda Wilson (Westmoreland scholar), Mr North Home, Mr Cummings, and the Choir; Ballad (MS.), "The woodlark" (Annie Mukle, student)—Miss Florence Norman; Recitative and air, "Love in her eyes," *Acis and Galatea* (Handel)—Acis, Mr Sinclair Dunn, pupil of Mr Prout; Prelude and Fugue in D minor (MS.) (Walter Brooks, student)—pianoforte, Mr Walter Brooks; Song (MS.), "The rainy day" (John Cullen, student)—Miss M. Spencer Jones; Sonata, in B flat, Op. 45 (Mendelssohn)—pianoforte, Miss Margaret Gyde (Potter exhibitioner), pupil of Mr Walter Macfarren, and violoncello, Mr Whitehouse, pupil of Sig. Piatti; Recitative ed aria, "Selva opaca," *Guglielmo Tell* (Rossini)—Matilda, Miss Rose Davenport; Three songs (MS.) (William Sewell, Novello scholar)—Mr Bantock Pierpoint, violin, Mr Arnold, violoncello, Mr Whitehouse, pianoforte, Mr Sewell; Part-song (female voices), "The glow-worm" (H. Smart)—with pianoforte accompaniment; Song, "Good-night" (Ernest Ford, student)—Mr Robertson; Prelude and Fugue in A minor, Vol. II. (J. S. Bach)—organ, Mr W. G. Wood; Songs (MS.), "What the birds say" and "A love-dream" (R. Harvey Lohr, student)—Miss Kate Tully; Lieder ohne worte, Book 4, Nos. 1 and 3 (Mendelssohn)—pianoforte, Miss Sullivan, pupil of Mr F. B. Jewson; Trio, "Gratias agimus," *Messe Solennelle* (Rossini)—Miss Hilda Wilson (Westmoreland scholar), Mr North Home, and Mr Cummings; Cavatina, "Soave immagina" (Mercadante)—Miss May Moon; Part-song (MS.), "The streams" (J. E. West, student).

Mr William Shakespeare conducted. The next orchestral concert will take place at St James's Hall on Saturday evening, April 9th.

HOW HISTORY IS WRITTEN.—Our usually well-informed contemporary, *The Parisian*, gives the following very original account of Mr Grove's now universally-known discovery of manuscript compositions by Schubert:—"Seven unpublished symphonies of Schubert have been discovered in the possession of a Mr Grove."

SCRAPS FROM PARIS.—All the disposable places for the first representation of Gounod's new opera, *Le Tribut de Zamora* (still expected on the 30th inst.), are said to have been bought up.—Offenbach's "posthumous" opera, *Les Contes d'Hoffmann*, continues to draw crowded audiences at the Opéra-Comique.—The reprise of Mozart's *Flûte Enchantée* is further adjourned, in consequence of the indisposition of Mme Carvalho, and that of Meyerbeer's *Pardon de Plörmel* (with Mlle Van Zandt as Dinorah) substituted.

PROFESSOR MACFARREN'S Scottish cantata, *The Lady of the Lake*, in consequence of its great success at the annual concert of Mr J. T. Hutchinson, last month, was repeated at the Holborn Town Hall on Monday, under the direction of Mr R. Forsey Brion, at the head of an amateur chorus of seventy singers. The solo vocalists were Misses Agnes Larkoom and Damian, Messrs H. Taylor, T. Distin, and Hutchinson, the orchestral accompaniments being ably represented on the organ and pianoforte by Messrs James Turpin and Fountain Meen. At the close of the performance Professor Macfarren, being loudly called, was presented by the choir and leading singers with a handsome basket of flowers.

BEETHOVEN'S LATER YEARS.*

(Continued from page 175.)

WILHELMINE SCHRÖDER IN FIDELIO.

The autumn of 1822 brought Beethoven more complete gratification of his self esteem than even the revival of his *Ruins of Athens*; it was the reproduction of his *Fidelio* on the boards of the Kärnthnerthor Theatre itself, which, a few weeks previously, the Italians had caused to re-echo with the florid cavatinas of Maestro Rossini. The notion of making this honourable reparation to German art was conceived by a young singer, already celebrated, Wilhelmine Schröder, who had made her *début* the year before as Pamina in *Die Zauberflöte*, after having successfully first come out in spoken drama at the Burgtheater, by the side of her mother, Sophie Schröder, the greatest tragic actress of the day. She had scarcely entered her eighteenth year, when she conceived a passionate fondness for the part of *Fidelio*, and begged that Beethoven's work might be got up for her benefit. This ambition to undertake one of the most formidable characters of the German stage was justified, it is true, by exceptional talent, which had been revealed like a thunder-clap. From her first appearance at the Kärnthnerthor Theatre, the fair young lyric tragedian had rivetted the crowd by the power and originality of her acting. When Weber heard her sing the principal character in his *Freischütz*, he could not refrain from giving utterance to his enthusiasm, and proclaimed openly that Mdle Schröder was the first Agatha in the world. "She expresses," he added, "and brings out prominently all the feelings I wished to put in my music, investing them with a grandeur of which I did not dare to dream." Weber was not the only person to bear testimony to the dramatic genius of the great artist; Richard Wagner, who is not open to the suspicion of being over-indulgent, and who knew her after she was married to Devrient, the actor, expressly acknowledges the influence she exerted on his ideas and career, even going so far as to attribute to her the honour of developing his talent as a dramatic composer. In his preface to the *Four Poems for Operas*, when endeavouring to explain how he came to write for the stage, he makes this significant confession:

"For some time a singer and tragic actress, whose merit, in my eyes at least, was never surpassed, had by her performances produced on my mind an indelible and decisive impression; this was Mdme Schröder-Devrient. Her incomparable dramatic talent, the inimitable harmony and individual character of her acting—all the things on which I had ardently nourished my eyes and ears—exerted on me a charm which entirely decided my bent as an artist."†

In this concert of praise, with Weber and Wagner as the coryphæi, Berlioz alone introduces a discordant note. It is true that Mdme Schröder was at the end of her career and tried every means to make up for her failing voice. He considered her "admirable in Paris" in 1830, but in Dresden and Berlin, where he saw her again in 1842, he remarked "that she had some very bad habits as a singer, and that her stage action was frequently disfigured by exaggeration and affectation."‡ The fact is she contracted these regrettable defects when the routine-like enthusiasm of the public, by abandoning her to herself, had afforded her leisure to overstep the limits of good taste. Berlioz's detailed criticism on her talent was consequently based on excellent reasons, but at the moment we now first meet her she was an infallible, an "ideal" exponent of her author, to use the epithet employed by Kaune, a critic of the time, whose opinion was accepted as a standard by the Viennese. Beethoven, who had heard her nascent genius so greatly vaunted by all around him, must, therefore, have been pleased at the idea of his works passing under the patronage of an artist occupying so high a place in public opinion. He appears, however, to have in the beginning manifested some distrust at seeing a grand figure like that of his heroine impersonated by a "child," but he cannot have been long in changing his opinion, and, in truth, Mdme Schröder's enthusiastic rendering of *Fidelio* contributed powerfully to the popularity of the opera, which from that moment became a stock-piece and took possession of every German theatre. Directly Duport, the Parisian ballet-master, who acted as Barbaja's

representative in the management of the Kärnthnerthor Theatre, consented that the opera should be got up, the question was discussed as to whether Beethoven should be asked for his co-operation by conducting it. Beethoven's cruel infirmity, which continued to grow worse, should have caused the rejection of this idea, but the desire of seeing him once more at the head of an orchestra rendered the persons concerned incapable of due reserve. The unfortunate composer was, therefore, asked to direct the study of his work, and, unconscious of his misfortune, unhesitatingly accepted. It was resolved, however, to give him as a coadjutor the *Capellmeister* Umlauf, who was to stand behind his chair and restore order among the instrumental host, if, by chance, the composer's deafness should throw them into disorder. Unluckily, this precaution proved insufficient, as we shall see. On the day of rehearsal, Beethoven, accompanied by Schindler, went to the theatre and took his seat at the conductor's desk. The overture went off without any hitch, but at the very first vocal number—the duet between Jacquino and Marcelina—there was confusion among the artistic phalanx. Alas! it was only too certain that the master did not hear a note of the vocal parts, and could not, therefore, be relied on to mark the proper moment for each artist to join in. Amid the general confusion Umlauf restored silence, parleyed for an instant with the two singers, and gave the signal: *da capo*. Again it was impossible to go through with the number to the end; the instrumentalists followed faithfully the beat of their conductor, but the singers, getting perplexed and troubled, were unable to keep time. This state of things could not continue, and it was imperative, at whatever price, to inform Beethoven of the impossibility. But no one would undertake the ungrateful task. Duport dared not venture; for Umlauf there was something particularly delicate in making such a communication, and it was only natural that he should endeavour to escape the task. While the point was being discussed, Beethoven moved about uneasily in his chair, turning his head right and left so as to read in the physiognomies around him what was going on; but on every side he beheld only mute impassibility. "Suddenly," says Schindler, "he called me in an imperious voice, and, holding out his tablets, ordered me to give him the solution of the enigma. Trembling all over, I traced the words: 'Let me entreat you not to proceed. I will explain more fully when you are at home.' He gave one leap from his chair, and, getting over the pit-railing, exclaimed: 'Let us go quickly!' He then ran at one breath to his lodgings, then in the Pfarrgasse, Leimgrube suburb. When he got indoors his strength failed him. He fell inertly on the sofa, and, covering his face up with his hands, remained motionless till dinner-time. After he sat down to table, too, it was impossible to extort a word from him."—"That fatal November day," adds Schindler, "was the most sorrowful one in the career of the poor composer, who was so terribly tried. However great his anguish may have been on previous occasions, never before had he received so fearful a blow. Only too frequently I had an opportunity of seeing him exposed to vexation, and more than once I beheld him bent down under the weight of his misfortunes, but I had always known him, after a moment's prostration, raise his head and triumph over adversity; on this occasion, however, he was stung to the quick, and to the day of his death lived under the impression of the terrible scene."

Despite this cruel shock, Beethoven had the courage to go to the theatre, on the night of the performance, the 9th November, 1822. As if he had been an intruder, he slipped into the orchestra, and, taking his place modestly behind the conductor, wratched himself up to his ears in his cloak, as though to avoid the curiosity of the public.

"We could scarcely see his glistening eyes, which seemed to shoot forth flame," writes Wilhelmine Schröder, who has left us an account of the memorable evening.§ "Those eyes frightened me. When I met their glance, I was invaded by a feeling of terror depriving me of all courage. Scarcely, however, had I sung a few bars, ere I felt supported by some marvellous power. The entire audience and Beethoven himself vanished from my sight; all I had meditated and studied escaped from my memory; I was Leonore herself, living her

* From *Le Ménestrel*.† RICHARD WAGNER.—*Quatre Poèmes d'Opéra*.—Paris: Michel Lévy, 1 vol. 18mo.‡ HECTOR BERLIOZ.—*Mémoires*.—Paris: Calaman Lévy. 2 vols. 18mo.

§ To be thoroughly exact, I must state that this narrative was not written by Wilhelmine Schröder, but, under her dictation, by a friend of hers, Clara von Gummer. It has, therefore, in my translation a more personal character than in the original. My scruples as a historian impelled me to acquaint my readers with the fact.—VICTOR WILDER.

life and suffering her sorrow. This illusion sustained me till the scene of the dungeon, when, I know not wherefore, I felt my strength fail and my confidence desert me. The greatness of my task, of which, for the first time, I measured the enormous extent, rose up before my mind, and I saw too late that my powers were insufficient to conduct my audacious attempt to a successful issue. The anguish by which I was assailed was visible in my features, in my actions, and in my attitudes, yet, by a singular coincidence, these gestures and this play of my physiognomy were precisely such as were appropriate to the dramatic situation."

Whether what Wilhelmine Schröder did was the effect of chance or of sudden and high inspiration, it was so touching that the public were affected by it to the utmost recesses of their hearts. There reigned throughout the house that profound silence which is more flattering to the artist than shouts and the tempestuous noise of applause. But, in the following scene, where Pizarro determines to finish with Florestan and Leonore throws herself before the tyrant, Wilhelmine Schröder reached the utmost limit of the sublime. Pistol in hand, she sprang towards the assassin, who tremblingly retreated. With fixed and haggard eyes, she remained motionless, in a menacing attitude, and resolved to fire at the least movement of her adversary. Suddenly the trumpet sounded and announced the arrival of her deliverer.

"Then" she tells us, "the tension of my nerves ceased, the weapon fell from my grasp; I felt my knees bend under me, and, convulsively putting my hands to my forehead, I gave out from my chest that cry of deadly anguish which all who have interpreted the part of Fidelio have tried to imitate."

That terrible cry was heard by Beethoven. For a moment or so he followed with increasing interest the artist's passionate acting, and, doubtless, felt proud of having inspired such noble and sublime accents. He then turned round towards the public, who, all standing up, were giving vent to their feelings in frantic cries, and confounding in the same enthusiasm both the work and its exponent. It was a beneficent cordial for Beethoven's wounded heart. After the performance he proceeded to Leonore's room, and, in agitated terms, expressed to her his admiration and gratitude; then, like a father, he patted her cheek and promised to write an opera expressly for her. She treasured up his words in her memory to the last, and never, she said, did anything in her long career touch her more acutely than the praise which fell from the lips of the illustrious musician. As for the latter, whose confidence in himself was restored by this triumph, he was, as usual, very sparing of his commentaries on what had occurred. He allowed, however, a few words, showing how deeply he had been affected, to escape him. "I see," he remarked, "that I shall not have lived in vain, and decidedly I may hope that my music will not have been without influence on the development of my art."

(To be continued.)

SIR RICHARD WALLACE is about to publish a work on art and artists.

AFTER giving concerts with brilliant success at Bucharest, Odessa, Jassy, Kiev, Charkoff, and some towns of Southern Russia, Mdme Annette Essipoff concluded her tour by a third concert at Odessa. The charming pianist has returned to St Petersburg.

CHELTEMHAM.—On Monday evening a very pleasant *conversazione* was held in the rooms of the Cheltenham Fine Art Society, attended by the *élite* of town and neighbourhood. Mr Ricardo Linter played, with masterly skill, a solo on one of Kirkman's steel grand pianos, supplied by Messrs Woodward, Bailey & Godfrey, of this town.—*Cheltenham Examiner*.

ROYAL ACADEMY EXAMINATION.—The labour of organizing this Royal Academy examination must have been very great, and the result is highly to the credit of Mr John Gill and his staff, who, within a few weeks, got out all the circulars, collected the local examiners, got through an extraordinary amount of correspondence with those individuals, despatched the thousands of preliminary and 900 examination papers, compiled the returns, and generally carried the work through without a hitch. All this, of course, involved much hard work, but in Tenterden Street they do not object to any labour which may be necessary for success.—*CHERUBINO* (London *Figaro*, March 23).

MR T. L. STILLIE.*

(From the Glasgow "*Bailie*.")

One of the subjects which frequently exercises the wonderment of the *Bailie* is the sparseness of personages in Glasgow. We all seem, to use a colloquialism in another sense from that in which it is commonly applied, to be tarred with the same stick. The old saw about John Tamson and his bairns is true in the city of St Mungo if it be true anywhere. Our people are gregarious in their habits. Forty-nine out of every fifty men you meet would rather be some other body than himself. While this uniformity is probably a good enough thing in its way, it is also apt to become terribly monotonous. We begin sometimes to sigh, in spite of ourselves, after anybody who will dare to be somebody. Let one of us assert his own individuality, and straightway he becomes a marked man. As likely as not he is no more capable than his neighbours, he is almost certain to be no richer, but from some trait of character, or some turn of disposition, he contrives to make himself stand out from the crowd. It can be said of him, and it is said of him, that he is himself and is no other person. A notable example of this species of social nonconformist is supplied in the person of Mr T. L. Stillie. Few men are better known than Mr Stillie, and still fewer have succeeded in asserting themselves more completely than he has done. The little, stooping figure, with its shrewd, pawky face set in a fringe of iron-gray hair, is a familiar one on 'Change. To mention Mr Stillie's name in musical circles is to provoke keen and even acrimonious discussion. He has more than a local reputation as a journalist; and his opinion is listened to with respect by both artists and actors. The secret of this influence belongs to Mr Stillie himself. He has not acquiesced in what was established; he has declined, in his own way, to accept conventional opinions and practices. Born nine-and-forty years ago, in Maybole, the capital of Carrick, of which his father—also a man of marked character—was at one time chief Bailie, Mr Stillie came to Glasgow in his fifteenth year, and obtained a situation as consulting-room boy in the establishment of Messrs James Black & Co., the firm of calico-printers. By-and-bye he was elevated to the position of clerk of the packing-room, but his hand-writing was so bad, and the books he kept looked so ugly, that he was shortly afterwards shifted from the packing-room to the "goods." The "shift" proved the making of our friend. He found that the one thing needed in his new position was a knowledge of languages, and turning all his energies in this direction he made himself able, in two or three years, to transact business in their own tongue, not only with Frenchmen and Spaniards, but with Germans, Italians, and Portuguese as well. So necessary did he make himself in the establishment that, in the course of time, he became a partner of the firm. Ultimately, however, his health gave way, and he was forced to retire for two or three seasons from active life, a period which he devoted to Continental travel. On his return to Glasgow Mr Stillie engaged in business on his own account, and subsequently drifted into journalism, continuing, at the same time, to maintain his commercial connections. Music, it need hardly be said, has all along been at once the strength and the weakness of the "Man you Know." He has been musical from his boyhood, and the numerous business journeys he made through France and Germany, while he was still young, enabled him to gain such a knowledge of Continental music as it is next to impossible to acquire at home. Something like eighteen years ago he began to contribute musical criticisms to an Edinburgh paper, and later on he became musical editor of the *Glasgow Herald*. Before he had formed the Edinburgh connection, however, Mr Stillie had become a member of the working committee of the Choral Union, he was a member of the committee of the Musical Festival of 1860, and he subsequently took a leading part in connection with the organization and the launching of that series of Choral and Orchestral Concerts which is now an institution in Glasgow. The "Man you Know," it should further be mentioned, was among the originators of the scheme for providing a great West End Hall for the City, and the naming of the hall, or rather halls, after St Andrew, the patron saint of Scotland, was due to his suggestion. While yet in the season of middle age, Mr Stillie has found it in his power to retire from the storm and stress both of journalism and business, and to live his own life in his own way—enjoying himself as a spectator rather than as an active sharer in the struggle which is going on round about him. But even in his retirement he will continue to be, as the *Bailie* has said, a marked man. His individuality is too strong to allow him to sink into one of "the general." Mr Stillie is distinctly a personage. He is one of those who assist to give character to Glasgow society. When the local history of the half-century comes to be written, the record will be incomplete if no mention is made of his name.

* No. 438 of a series of papers headed *Men you Know*.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Last week, through the enterprise of Mr Charles Bernard, of the "Gaiety," Glasgow was treated to six operatic representations by the Carl Rosa Company. The works presented were as follows:—*Mignon*, *Zampa*, *Carmen*, *The Cadi* (first time here), *Mignon* (again), and *The Bohemian Girl*, on Saturday evening. The short series—too short for genuine lovers of genuine music—was in every way a great success, and Mr Rosa's company will receive a hearty welcome on their return visit, which, it is to be hoped, may occur at an early date. Amongst the artists who appeared were Misses Julia Gaylord, Josephine York, and Georgina Burns; Messrs Turner, Nordblom, Charles Lyall, McGuckin, and Crotty. These were, generally speaking, at their best, and after the first night solo vocalists, chorus, and orchestra worked so smoothly together, that the operas went to perfection, one of the conspicuous features being the fine rendering of the ensembles. In this respect, indeed, nothing better could be desired. The performances were thoroughly enjoyed by large audiences, as was fully shown in the encores, recalls, and, from time to time, hearty cheers. The novelty of the week was *The Cadi* of Thomas, which proved a decided hit, the plot being so easily followed, and the music in some cases so provocative of mirth on account of its burlesqueing the grandest of Italian operatic writing. The leading parts were undertaken by Misses Georgina Burns and Lillian La Rue; Messrs Crotty, Turner, and Charles Lyall. Mr Lyall, as you know, is effective in whatever he undertakes, and as Ali Bajou he has so good a part, and makes so much of it, that you may well understand the genuine sensation he creates. At the second representation of *Mignon*, on Friday evening, Mr Barton McGuckin made his first appearance in opera at Glasgow, with highly gratifying success. He was in fine voice, singing with the utmost taste and finish, and was unanimously applauded by an enthusiastic audience, from first to last carrying his admirers with him.

THE RUE HEROLD, &c.

(From a Correspondent.)

Paris, March 24.

By a Presidential decree, the part of the Rue d'Argout comprised between Rue Etienne Marcel and Rue Coquillière will henceforth be called "Rue Herold," and the street hitherto known as "Rue Herold," be re-baptised "Rue Félicien David." *Le Ménestrel* writes as follows on this nominal metamorphosis:

"There was already a Rue Herold, but in the old village of Auteuil, adjacent to Paris, far from the house in which the composer of *Zampa* and the *Pré-aux-Clercs* first saw the light. The Society of Musical Composers moved by this anomaly, in the month of January, 1879, before M. Herold, Junr., senator, entered on his duties as Prefect of the Seine, placed a commemorative tablet on the house where Herold was born, situated in the Rue des Vieux-Augustins, since 1867—Rue d'Argout. They suggested that Herold's name should be transferred from the 16th to the 3rd Arrondissement, and to that part of the Rue d'Argout where stands No 10, the house bearing the commemorative tablet. In consequence of changes, by which the Rue d'Argout is now divided into two blocks, it was the easier to comply with a desire shared with the Society by all musicians and amateurs in Paris. We now have a 'Rue Herold' in the very arrondissement where the musician was born, as appears from the Presidential decree. The latter further enacts that another street in Paris shall be named after another French musician. Félicien David, himself passionately enamoured of flowers and verdure, will replace Herold in flowery Auteuil. Another change is contemplated in street nomenclature. The Rue de l'Ambigu will probably henceforth be styled 'Rue Taylor,' after the late Baron Taylor, who laboured so disinterestedly to promote the interests of artists."

[When shall we see a Balfé Street, or any other street named after a popular British musician? Our neighbours treat their gifted sons with more consideration.—W. D. D.]

RAUMBURG.—A wealthy lady has offered to erect a public theatre at her own expense, on condition of certain concessions with respect to the site. Her offer is accepted.

ANOTHER ROSSINI-HOAX.

(To the Editor of the "Musical World.")

SIR,—You reprint a simple hoax about a watch which "Rossini received from King Louis Philippe, and which he was afraid to wear," &c. Rossini received a simple Breguet repeater from the King and never wore another watch. What renders the story simply ridiculous is the signature which you copied—I know not wherefrom, viz., that of Hieronymus Lorm. Do you know who Hieronymus Lorm is, and what can he know of Rossini? A man stone deaf since his 13th year, totally blind since his 30th year, with a paralyzed tongue, who has never been to Paris, never saw Rossini, incapable of publishing such a story, and I should like to know who to the hoax of the story added the hoax of the signature. Yours &c.,
March 21, 1881. L. E.

[We should also like to know, as a proof of which the columns of this journal shall remain open to well-informed readers for three successive weeks. If we were now in early autumn, the paragraph might be construed as a new variation on the Gigantic Gooseberry, the Frantic Chough, or the veritable Seaserpent. We are, nevertheless, obliged to our correspondent. Many other paragraphs about Rossini might be called to account as intensely, utterly and beautifully unfounded—too two, in short.—W. D. D.]

"NEVER GET PUSHED TO THE WALL."*

There are some men I know in my line,
Who have failed in the battle of life;
Luck is ever against them, they whine,
And gives them no chance in the strife.
But there's nothing succeeds like success;
The boldest that conquers may fall;
Yet each effort infuses fresh life,
So never get pushed to the wall.

Chorus.—There is nothing succeeds like success;
The boldest that conquers may fall;
But each effort infuses fresh life,
So never get pushed to the wall.

There are young men who start from the shore
And try to sail down with the stream,
They have compass, and rudder, and oar,
But start as if life were a dream.
They forget they can never pull back;
That currents run swift near the fall;
And before they can take a fresh tack
They quickly get pushed to the wall.

There is nothing succeeds, &c.

There are others now taking their ease,
With plenty and peace they are blest,
Yet they sailed through life's stormiest seas
And have earned their guerdon of rest.
If you ask them, they'll tell you with pride,
That Fortune has largess for all
Who will watch for the turn of the tide,
And never get pushed to the wall.

There is nothing succeeds, &c.

Have faith in thyself, know thy powers,
And flinch not though met with defeat,
'Tis the craven who trembles and cowers
And seeks out a way of retreat.
Be manly, be earnest, and steadfast,
And never neglect duty's call,
In life's conflict you'll triumph at last,
While others get pushed to the wall.

There is nothing succeeds, &c.

* Copyright.

WETSTAR.

CARLOTTA GROSSI, formerly of the Operahouses of Berlin and Vienna, has married Count Reka, in the latter capital.

In consequence of the first performance of *Simon Boccanegra* at the Scala, Milan having been postponed to the 23rd inst., Maurel will be able to sing in the work only a few times, unless M. Vaucorbeil, imitating the courtesy of the Messrs Gye towards himself, with regard to Lassalle, extends Maurel's leave of absence.

ST JAMES'S HALL.
MONDAY POPULAR CONCERTS,
TWENTY-THIRD SEASON, 1880-81.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THIRTY-SEVENTH CONCERT OF THE SEASON,
MONDAY, MARCH 28, 1881,
At Eight o'clock precisely.

Programme.

PART I.—Quartet, in F minor, Op. 95, for two violins, viola, and violoncello (Beethoven)—MM. Joachim, L. Ries, Zerbini, and Piatti; Air, "Divinités du Styx," *Alceste* (Gluck)—Mme Lavrowska; Scherzo, for pianoforte alone (Chopin)—Mme Schumann.

PART II.—Romance, in B flat (Joachim); Hungarian Dances, Nos. 3 and 21, for violin and pianoforte (Brahms and Joachim)—Herr Joachim; Song, "The Erl King" (Schubert)—Mme Lavrowska; Trio, for pianoforte, violin, and violoncello (Mozart)—MM. Eugène D'Albert, Joachim, and Piatti. Accompanist—MR ZERBINI.

NINETEENTH AFTERNOON CONCERT,
SATURDAY, MARCH 26, 1881,
At Three o'clock precisely.

Programme.

Quintet, in C major, Op. 29, for two violins, two violas, and violoncello (Beethoven)—MM. Joachim, L. Ries, Straus, Zerbini, and Piatti; Song, "O that we two were maying" (Gounod); Forest Scenes, Op. 82, for pianoforte alone (Schumann)—Mme Schumann; Song, "Frühlingslied" (Mendelssohn); Trio, in B flat, Op. 97, for pianoforte, violin, and violoncello (Beethoven)—Mme Schumann, Herr Joachim, and Signor Piatti. Accompanist—MR ZERBINI.

TO CORRESPONDENTS.

D—L (Frankfort-on-Maine).—The whole will appear in our next number.

TO ADVERTISERS.—The Office of the *MUSICAL WORLD* is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MARCH 26, 1881.

University of Cambridge.

FINAL EXAMINATION FOR THE DEGREE OF DOCTOR OF MUSIC.

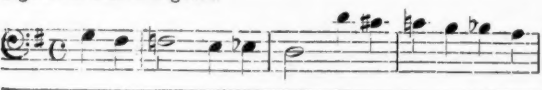
[Hints for Candidates.]

Thursday, March 10, 1881. 1 p.m. to 4 p.m.

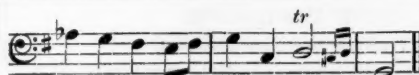
1. Write parts for two Sopranos, Alto and Tenor (each in its proper clef), according to the figuring, above the following bass. Introduce occasional passing-notes in any of the parts.



2. Write for the Pianoforte, three variations on the following ground, with diversity in the melodic forms and in the harmony. Figure the bass throughout.

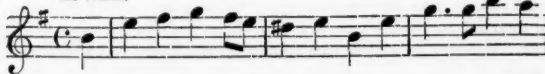


* Expedient notation for ♯ 13.



3. Write below the following melody parts for 2nd violin, two violas, and violoncello, one of which must proceed constantly in quavers. Insert the signs for bowing and other marks of expression.

1st Violin.



4. State the harmonic derivation of this chord. Say to what two major and minor keys it belongs, and how variously its several notes may proceed to their resolution, with musical examples.



5. State approximately the period of the composition of the first works under the definition "Oratorio," what was the origin of the term, and who was the composer.

6. State whether Haydn or Mozart was born and died earlier or later than the other, and give some account of the influence that either had on the other's style.

7. Compose a Common Metre Psalm-tune in harmony of six parts, each strain ending on a different chord, or in a different key from the others.

8. Score the following extract for one flute, two clarionets, two bassoons, two horns, two trumpets, drums, two violins, viola, violoncello, and double-bass, reproducing the original so far as memory enables. Prefix the Italian name to each instrument. State from what work the passage is taken.





MR HENRY GADSBY is busy on an oratorio—subject, *Queen Esther*, the libretto being supplied by his father, who writes under the nom de plume of "Frank Murray."

WITH a concert at the Theatre Royal, Stuttgart, Miss Emma Thursby completed the fifty-two concerts of the German tour for which she was engaged by Maurice Strakosch.

THE libretto, founded on the *Psyche Myth*, of Niels Gade's oratorio, for the Birmingham Festival, is from the pen of Herr Lobedantz.

LUIGI ARDITI will return from America by the ss. City of Berlin in the course of the ensuing month, together with several members of Mr Mapleson's company.

AMBROISE THOMAS has returned to Paris, from Nice, perfectly restored to health. How about *Francesca de Rimini*? Where is his *Francesca* (Christine Nilsson)?

WE hear that Bevignani is to be conductor at the Italian Opera, St Petersburg, next season. Can this be true? Will he abandon his favourite Moscow?

At the Crystal Palace concert to-day Schubert's Symphony in C (the great "No. 9"), Beethoven's Concerto in C minor (played by Mme Montigny-Rémaury), and a new Scotch "Rhapsody," entitled "Burns," from the pen of Mr A. C. Mackenzie, are included in the programme.

CONCERTS.

CRYSTAL PALACE.—Only a sketch of Schubert's projected 7th Symphony being in existence, its place was filled on Saturday by the two finished movements of the No. 8 (B minor), which, followed by the splendid *entr'acte*, in the same key, from the drama of *Rosamunde*, aided by such a performance as that under Mr Manns, afforded ample compensation. There was also a highly interesting novelty, in the form of a "dramatic cantata," words by Mr W. Grist, music by Mr Henry Gadsby, of which, on account of its merit alone, we regret that space will not allow a detailed account. The subject of the work is the voyage of discovery made by Columbus in the *Santa Maria*. The successive incidents comprise the cheerful hopefulness of the crew, midway on their passage, kindled by the enthusiasm of their leader; the various stages of discontent, culminating in mutiny, as the desired land seems farther and farther off; the calm which, holding the ship motionless, drives them to ominous threats; and ultimately the sight of the longed-for land which opens the New World to their gaze and restores once more confidence in their adventurous chief. All this has been fashioned into an exciting little drama by Mr Grist, whose verse, it may be added, is of a superior order, both as regards rhythm and sensible expression. Mr Gadsby makes excellent use of the materials confided to him, treating the theme not only with abstract musical talent, but true poetical intelligence. His score consists of ten pieces, grouped in five divisions, each setting forth an important incident in the story, and each possessing a distinct character of its own. Mr Gadsby has already written a good many things exhibiting promise of no ordinary kind; but his *Columbus* may fairly be regarded as his happiest and most finished effort. He knows thoroughly well how to write both for chorus and orchestra, and the music he has assigned to his hero (so impressively delivered by Mr Edward Lloyd) shows that he equally understands how to accommodate the solo voice. Beyond this general verdict of approval, it is impossible to add more than that the performance of the cantata, under its composer's own direction, was singularly equal and good for a new and hitherto untried work of the kind, and that it was received with general marks of satisfaction, both composer and author being loudly called forward at the end. The other solo vocalist at this concert was Miss Robertson, who sang "Ah! come rapida" (*Il Crociato*), and "The King of Thule," as set by Berlioz for his *Faust*, in her happiest manner. The prelude to Act I. and introduction to Act III. from *Lohengrin* were the last pieces in the programme.—*Graphic*.

POPULAR CONCERTS.—There were two pianists at Saturday's concert—Mme Schumann, who played the "Waldstein" sonata of Beethoven, and Mr Eugene d'Albert, who was Herr Joachim's associate in Schubert's laboured Fantasia, Op. 31. Herr Joachim led No. 2 of the "Rasounowsky" quartets (E minor), in which he always shines pre-eminently, joining Mr D'Albert and Signor Piatti in Haydn's C major trio. Mr P. Hayes was the singer. On Monday night there was a quartet in G minor, by R. Volkmann, whose works, though much esteemed in Germany, are little known here, one or two of his orchestral pieces, including an overture to Shakspeare's *Richard III.*, introduced by Mr Manns at the Crystal Palace, being all we can remember just now. The G minor quartet is the second of six works for the same combination of instruments. It belongs to no school in particular, but exhibited decidedly a nearer affinity to the earlier masters than to their successors—which is not surprising, when we bear in mind that it was an early composition. The quartet, admirably rendered by MM. Joachim, Ries, Straus, and Hausmann (one of the most rising violoncellists of the day), seemed to please the audience, who will doubtless like to hear more from the same composer. Mme Schumann played two preludes and a fugue, by J. S. Bach (from the "Organ Studies"), besides joining MM. Joachim, Ries, Straus, and Piatti in her husband's famous quintet in E flat, which divides with the pianoforte quartet in the same key the preference of Schumann's many admirers, and in fact of amateurs in general. Here the accomplished lady shines alone, her whole heart being thrown into the task. Being encored in the prelude and fugue in E minor, she substituted her husband's "Pedal Study" in A flat. The singer was Herr von Zur Mühlen, who made a favourable impression in two of Schubert's Müller songs, and a still stronger one in Schumann's "Wanderlied," coupled with Clara Wieck Schumann's setting of Heinrich Heine's "Ich stand in dunkeln Träumen," both accompanied by the solo pianist of the evening,—how, need hardly be said. The concert, one of the most interesting of the series, was brought to a termination with the *Andante* and *Scherzo* from an unfinished quartet by Mendelssohn, which, though it was the sixteenth time of hearing, was listened to with undiminished pleasure.

M. LAMOUREUX.—The programme of this clever gentleman's second concert was again almost entirely devoted to music by French composers, the exceptions being airs from Spontini's *Fernand Cortes*,

and Gluck's *Armide*, both sung by Mdme Brunet-Lafleur, who this time ignored her artistic compatriots—a pity, seeing how ably she can represent them. The gifted French pianist, Mdme Montigny-Rémaury, however, selected for her chief display a concerto in F minor, by Charles Marie Widor, of Lyons, who quitted his native city for Paris on being appointed organist to St Sulpice, a post he has since filled with high credit. M. Widor has written a good many pieces in various styles, all showing talent of a serious order. A more favourable example could scarcely have been offered than the concerto, played with such admirable brilliancy and taste by Mdme Rémaury, who created general interest in the work, and obtained for herself two hearty and unanimous "re-calls." The orchestral accompaniments were so thoroughly well given as to prove that M. Lamoureux is no less expert in directing the performance of a concerto than that of a symphony. Mdme Rémaury also performed three solos—"Serenade" (Massenet), "Styrienne" (Adler), and "En Courant" (B. Godard), being again applauded and re-called. The other orchestral pieces comprised three numbers from a *Suite* by Massenet, written for these concerts; the overture to *Sigurd*, an unpublished opera by Ernest Reyer; the familiar *Danse Macabre* of Camille Saint-Saëns; and four numbers from *Sylvia*, a ballet by Léo Delibes, composer of *Jean de Nivelle*, one of the most successful operas recently produced in Paris. These assisted in completing a varied and interesting series of examples from the works of living French musicians. If the excerpts from *Sylvia* were the liveliest, the overture to *Sigurd* may claim to be the most curious and original of the group. M. Reyer is the composer of *La Statue*, produced twenty years since at the Théâtre-Lyrique, and still regarded as his best stage work. He succeeded Félicien David, in 1876, as member of the Académie des Beaux Arts, replaces the late Berlioz and his colleague, Joseph d'Ortigue, in the musical *feuilleton* of the *Débats*, and is a fervent upholder of the theories of Richard Wagner. The concert was altogether creditable to M. Lamoureux, who conducted with eminent ability, and was again received with the utmost favour.—*Graphic*.

HERR BARTH and HERR HAUSMANN gave a pianoforte and violoncello recital at St James's Hall on Wednesday afternoon, March 23rd, when an interesting and high-class programme was presented to an audience, select but few. Both gentlemen have previously been heard in London, when, perhaps, they were not quite so fully appreciated as their attainments warranted, but on the occasion now under notice complete justice was accorded them. Beethoven's sonata in D major (Op. 102), for pianoforte and violoncello, came first in the order of the programme, and charmed not only by the beauties contained therein, but also by the certainty with which the somewhat unfamiliar themes were interpreted. The slow movement afforded an opportunity to Herr Hausmann of revealing sentiments which the mighty Master has certainly not exhausted upon the surface of his themes. How solemn, earnest, and instinct with deep thought is this movement! To listen to it, coming direct from the noisy street, is like partaking of the delights of solitude, when the heart holds converse with heaven. Herr Barth showed a thorough command over his instrument in Schumann's *David'sbündlertänze*. The brotherhood of themes was rendered in varied and characteristic fashion. Herr Hausmann manifested both skill and expressive phrasing in Boccherini's sonata. The scale passages and double stopping seemed to him but toy work, and the ease with which they were surmounted made the listener wholly forgetful of their difficulty. Herr Barth followed by playing Chopin's *Barcarolle* (Op. 60), *Nocturne* (Op. 62), and *Etude*, in A minor (Op. 28). The poetic qualities of the music were variedly enforced, the *Nocturne*, perhaps, being the happiest effort. In the *Etude* Herr Barth seemed fatigued. Compositions by Molique, Davidoff, Brahms, Schubert, Rheinberger, Liszt, and Mendelssohn were also included in the programme.—P. G.

The last of the Mademoiselles de Bunsen's "Musical Evenings" was held at the Dilettante Cercle. The artists were Misses Beata Francis, Tiny White, Felicia and Victoria de Bunsen, M.M. Fogelberg, De Lara, Cobham, and Erba. Mr Charles Mason, an accomplished amateur, also gave his assistance. Sig. Li Calsi was the accompanist. After the concert a "Dance" was improvised, which those zealous enough to remain till the "early hours" heartily enjoyed.

THE NICE DISASTER.—In the French Chamber on Thursday, M. Cheris moved for a credit of 100,000 francs for the families of the victims. M. Constans said such budgetary derangement was impracticable, but he had ordered the Prefect to relieve at once the most pressing necessities.—("Budgetary derangement!" Fiddlestick!—Dr Blügel.)

PROVINCIAL.

CAMBRIDGE.—At King's College a choral scholarship of the annual value of £90, and tenable for three years, open to the competition of all persons under 25 years of age, has been adjudged to Mr P. A. Thomas, formerly of Gloucester Cathedral School.

READING.—The second concert of the Reading Philharmonic Society took place in the Town Hall, on the evening of March 1st. The singers were Mrs J. P. Wilson, Miss Stokes, Mr Dalzell, and Captain Colebrooke Carter. The leading feature of the entire programme was John Francis Barnett's *Ancient Mariner*, which was, on the whole, effectively rendered and won the applause that never fails it. Captain Carter (a pupil of Signor Caravoglia's), who represented the "Ancient Mariner," sang the airs "O happy living things" and "Now the spell was snapt," with extreme good taste. He was unanimously called upon to repeat the last, to which his voice and earnest declamation are well suited. Mrs Wilson and Miss Stokes deserve praise for the unaffected manner in which they gave the tuneful duet, "But tell me, tell me." The Choir, too, were much to be commended for their execution of "About, about in reel and rout," "The loud wind never reached the ship" (men's voices), and "The bay was white with silent light" (women's voices). The overtures to *Fidelio* and *The Merry Wives of Windsor* (Nicolai), were played by the orchestra with such precision as to do high credit to the teaching of their conductor, Mr W. H. Strickland, who enjoyed the advantage of having Mr Alfred Burnett for his leading violin. Mr F. Davis presided at the organ. The hall was well filled and the concert afforded unmixed satisfaction.

FAIRFORD (GLOUCESTERSHIRE).—At the third of the series of entertainments, under the presidency of Mr C. Phillippe Wolley, of Morgan Hall, there was a large attendance, the attraction being Mdle Victoria de Bunsen (who was on a visit to Mrs Morgan), the accomplished Swedish vocalist, so well known and highly esteemed in London and on the Continent. Mdle de Bunsen sang the Scotch ballad, "Call'er Herrin'," the "Brindisi" from *Lucrezia Borgia*, and, as an "encore," "Home, sweet home," which showed the audience that she not only was complete mistress of *legato* singing, but also that she thoroughly entered into the spirit of the genuine English ballad. The rapturous applause that followed gave earnest proof that she had enlisted the sympathy of every sympathetic soul. Mrs Wolley, Mr Fenwick, Mr Wolley (who read the "Burial March of Dundee"), Dr Hilchman, and other amateurs contributed to the entertainment, the profits of which were devoted to the fund for repairing the organ of Fairford Church.

We are informed that Mr W. A. Barrett, Mus. B., &c., has undertaken the future editorship of *The Orchestra*. The direction of the paper could hardly be confided to the care of one more competent.

PHILHARMONIC SOCIETY.—The programme of the concert on Thursday evening (third of the series) was varied and interesting; but at present there is only time to glance at it. The symphony was Spohr's No. 4—*Die Weihe der Töne*; the concerto was Beethoven's for violin (played by Joseph Joachim—*verbum sat*); the overtures were Spontini's *La Vestale*, Sterndale Bennett's *Paradise and the Peri* (composed for the "Jubilee" in 1862, the first Philharmonic concert ever held in St James's Hall), and Svendsen's *Sigurd Slembe*—which would have somewhat astonished Mr Griffin and those primitive directors who had never heard of Björnstjerne Björnson. Add to these Joachim's *Notturmo* in A major (played by Joachim himself—*verbum sat*), and the list of instrumental pieces is completed. The vocal music was contributed by Mdle Orgeni and (in the forced absence of Sims Reeves) Mr Frank Boyle. The lady selected the rondo, "L'amorò sarò costante," from Mozart's *Il Re Pastore*, and "Bel raggio"; the gentleman chose "The full moon is beaming," from Henry Smart's too rarely heard *Bride of Dunkerron* (accompanied on the pianoforte by C. E. Stephens), with an air from *La Traviata*, Mr W. G. Cusins conducted; and it must be added that the performance of Sterndale Bennett's overture—a veritable "tone-poem"—did honour alike to Mr Cusins himself and the members of his orchestra.

FRANKFORT-ON-THE-MAINE.—The little pianist, Flora Eibenschütz, from Peth, was much petted and admired here. Her concert at the Stadttheater passed off wonderfully. She was called ten times before the curtain. The audience, struck by the marvellous conception, force, and precision, of the tiny damsel, pronounced her "a phenomenon." She left with heaps of sweet and costly souvenirs, such as laurels, bonbons, medallions, and other "keepsakes," presented by the admiring Princesses and grateful bourgeois of Frankfort.—*Hôtel de Russie*.

MUSIC AND ART IN AMERICA.

(From our Correspondent.)

The most unpleasant features of a tour through the United States are nearly over for the Mapleson company, the Sarah Bernhardt company, and that headed by M^{me} Roze-Mapleson. After the New York season comes the country tour, with its hurried journeys by night, its uncomfortable hotels, and its theatres fitted up for nothing better than strolling shows of the cheapest kind. To singers and actors accustomed to the comfort, if not elegance, of London and Parisian theatres, it is hard work to play in circumstances that would dampen the humour of Haverley's Minstrels, who, by the way, have returned to this country full of enthusiasm for England and everything English. Two weeks ago Sarah Bernhardt was obliged to play at Mobile, in Alabama, in a town hall, the stage of which was devoid of scenery; and the only dressing room which could be allotted to Bernhardt was a sort of cupboard three or four feet square. Much travelling, little sleep, and minor vexations, due to such accommodation, produced a fit of hysterics, which brought the play to a close after the second act of *Adrienne*. Aside from one or two little affairs of the kind, the trip of Bernhardt and her companions has been a triumph all through the west and south, the only mistake having been to give performances at small towns, where proper theatres do not exist. Bernhardt has escaped one of the chief annoyances to which foreign artists are subjected, by wisely professing not to understand a word of English. It is customary in most of the western towns for the leading male and female citizens of the place to call upon the celebrity, who is asked for a candid opinion concerning the place and the people. If there are any infant phenomena in the neighbourhood, they are brought forward, and the celebrity is consulted as to the advisability of sending the phenomenon to Europe to study. M^{me} Roze tells amusing stories of the morning, afternoon, and evening receptions which must be accorded to the leading personages of the town, and especially to newspaper reporters, who, after following her around all day chronicling her movements, her meals, and even giving a list of the dishes she ate of, are called upon to criticise her singing in the evening.

All this is hard upon artists, but there are amusing features about such experiences. I can give some notion of the sort of artistic appreciation with which music and the drama meets in the West, by quoting some pearls from the Cincinnati newspapers concerning the recent opera festival, which took place there last week, Mr Mapleson's company doing the work, and a local society amusing itself by a pretence of singing in the chorus. Bear in mind that Cincinnati lays claim to the title, "Paris of America," and that it is an important city, compared to many of the towns which Mapleson visits. The following bits of criticism are gathered from the critical articles, and not from reporters' accounts of the doings of the operatic people:—

"Moses was short and sweet."—"Mrs Swift is a finely-formed woman. Her surprising compass had every opportunity for exhibition."—"Rossini's latest masterpiece, *Aida*, was presented last night."—"As Lucia, Etelka Gerster is simply charming. In no other opera, unless it be *Sonnambula*, does her voice sound so sweet. The score last night revealed the purity of her high soprano notes, and displayed the wonderful wealth and richness of her voice in the lower and middle registers. Her well-developed figure showed to advantage."

Of Arditi, another sheet says:—

"He never hurries the *tempi*, and waves the wand of a magician over the Northern wizard's wild romance set to the efflorescent music of the sunny South. The light and sparkling fountain of ravishing sounds leaped like a 'jewelly hemorrhage' from his wonder-working finger-tips."

Beside columns of such praise. Mapleson has been doing fairly well in a money way, and expects to begin his spring season at our Academy of Music, next Monday, with *Martha*. In addition to last autumn's repertory, we are promised *Lohengrin*, *Don Giovanni*, *Il Barbiere*, *Mignon*, *Roberto*, *La Forza del Destino*, and *Fidelio*; in addition to which Miss Minnie Hauk is announced. But seeing is believing in these matters.

The Strakosch company, led by Marie Roze and Torriani, has also been fairly successful, after a disastrous season in New

Orleans, where a French company, organized by M^{me} Ambre, holds the field against all comers. The Strakosch company is now here, giving English opera, or rather Italian opera in English, at one of our small theatres.

The Rev. Mr Haweis suggests in his *Music and Morals*, that a judicious use of colours might result in a colour symphony of value. An American from the backwoods has devoted six years to elaborating the idea, and constructing what he calls a colour organ. Bainbridge Bishop is his name, and he hails from the mountains of New York State. He began by assigning to every note on the key-board of a small organ a particular colour, and attempting to establish some sort of relation between the hues of the spectrum and the tones and half-tones of an octave. Thus when C was depressed, a flood of red light was thrown upon a ground glass screen suspended above the organ. Running up the scale the colours appeared in the following order: red, orange red, orange, orange yellow, yellow, yellow green, green, bluish green, blue, violet blue, violet, violet red, and red again. There were four octaves, the colours in each being identical in hue, but stronger in the higher octaves than in the lower. The apparatus was simple in construction, the pressing of a key uncovering a hole from which the sunlight streamed through a bit of coloured glass upon the screen; it was arranged so that one colour did not interfere with another, each having its share of the screen. The inventor told me that a beautiful tune could be distinguished at once by the exquisite colouring. To test this I played a few chords; the effect was pretty. I then played some atrocious discords; the effect was just as pretty. The inventor seemed to be a trifle disconcerted, but rallied to remark that the whole thing was so beautiful that nothing but beauty could be gotten out of it. He wants to introduce his organ into churches as an aid to music. Moreover, he hopes to make the deaf appreciate Beethoven's symphonies by means of it, although he admits that his colours must be more brilliant before he can hope for anything of the kind, his present colour display not comparing—so far as giving pleasure to the eye is concerned—with a penny coloured candle; and as I could distinguish no difference between the combination of colours produced by playing "Home, sweet home," or sitting on the key-board, it is evident that the colour organ has yet to be greatly improved, or the deaf will have a great deal to learn before they can be made to appreciate Beethoven's symphonies. Mr Bishop says that if his colour organ is not appreciated here he will take it to London.

Bernhardt is yet in the backwoods, but will emerge in time to appear at Booth's theatre towards the end of this month. She refused to play in Charlestown last week, because it was there that Rachel made her last appearance on any stage.

HAWEIS.

New York, March 3, 1881.

FERNANDA TEDESCA.

M^{lle} Fernanda Tedesca, l'éminent violoniste, vient de se faire applaudir à Aix, où elle a excité le plus vif enthousiasme. Les dilettantes voulaient retenir la belle virtuose, mais des engagements nombreux l'ont forcée à revenir à Paris.—*L'Art Musical*.

LONDON BALLAD CONCERTS.—The Spring series of these excellent concerts draws to a close. The last is to take place on Wednesday night, "for the Director's benefit." Never was "bumper" house more richly merited. Never were entertainments instituted for a special purpose carried out with more judgment and consistency. In the programmes we find both old wine and new, the old always ripe and mellow, the new often of the very best, and in most cases only wanting maturity through careful keeping to be nearly as racy as the old. The concerts will be resumed early in the summer.

ST. PETERSBURGH.—Tchaikowski's *Maid of Orleans* was a success, and, as far as melody is concerned, pronounced superior to his *Wakula* and *Opritchnik*. The day after the first night the composer started again for Italy, where *The Maid* was written.

LAMOREUX CONCERTS.

The second and last of these concerts was given in St James's Hall on Tuesday evening, for the benefit of the French Hospital, and under the immediate patronage of his Excellency the French Ambassador. There was a large attendance, but it is doubtful whether the connoisseurs present were quite as highly pleased with the programme as with that offered on the first occasion. That the general public approved it is impossible to deny. They, perhaps, did not note, or, noting, did not regret, the absence of a work equal in pretensions and importance to the symphony by M. Gouvy, which received so hearty a welcome on the 15th. Short of an exemplification of orchestral music in its highest form, however, there was much to command attention and no little to compel praise. Among things of decided interest a new *suite* in four movements, by M. Massenet, took a prominent place. Only three of the movements were played, a *Ballet* being omitted, but these sufficed to show M. Massenet at his best. A *Cortège* absolutely revelled in the pomp and show belonging to procession music, changing its character frequently, as though to suggest the various elements of grace, dignity, and valour that mingle in a courtly ceremonial. More attractive still, because purely beautiful, and abounding in varied and rich, though subdued, orchestral hues, was a movement entitled *Apparition*. In this a horn solo, admirably played by Mr Paersch, made a great effect. The concluding number, a *Bacchanale*, proved not less characteristic than its companions. On the whole, M. Massenet should be congratulated with respect to this *suite*—written, we are told, expressly for M. Lamoureux's concerts. It is not the highest form of music, but, in its way, it is very good. The overture to M. Reyser's long-completed but still unperformed opera, *Sigurd*, gave connoisseurs some sort of basis upon which to speculate as to the music of the drama it introduces. We should not judge hastily in the matter of a composition so extended and elaborate, but it will not be unfair to state, as an impression, that the overture is somewhat patchy and confused. Doubtless, there is in it a good deal of very clever as well as of very ambitious writing, and M. Reyser is assuredly entitled to say that he does not shrink, like most opera composers of the present time, from preluding his work by an orchestral piece of the largest dimensions. A pianoforte concerto in F minor (Op. 39), written by M. Widor—one of the most prominent of several living French musicians, who are also musical critics—was next introduced by Mme Montigny-Rémaury. The concerto is a thing of decided merit—none the less, but all the more, because, while sufficiently free in general treatment, it adheres to the principles and even, in two of its movements, to the letter of accepted form. M. Widor has something to say, and knows how to say it. His music, indeed, suggests that he did not manufacture it in the sense in which so many compositions are turned out of hand now-a-days, but that he was "moved"—as are all true composers when true to themselves—by the spirit of his art. This observation especially applies to the first and second movements, to the second, perhaps, more than all, in right of beautiful ideas and unflinching grace of expression. Mme Montigny-Rémaury discharged her task wonderfully well. Her playing faultlessly re-produced the composer's thoughts, not only in form, but in spirit, and she won great and deserved applause. The orchestra, hardly less excellent, owed much to M. Lamoureux's careful guidance. Beyond question, the French conductor is a model of skill when a voice or solo instrument has to be accompanied. He follows and supports the chief performer with unerring instinct, and preserves for him at all times just the background which serves for appropriate relief. The orchestral selections ended with M. Saint-Saëns' so-called "poème symphonique," *Dans Macabre*. Respecting this clever, yet much-to-be-reprobated work, we said our say shortly after its performance at one of Mme Viard-Louis' concerts, and are not greatly disposed to touch it a second time. We hold that it is a perversion of talent, and an example of the degradation of a pure and beautiful art to low and repulsive purposes. It is musical prostitution. Admirably played on Tuesday—solo by M. Sainton—the piece was encored. So would have been, twice perhaps, a *poème symphonique*, depicting morning in a farmyard, and reproducing the salute of donkeys, ducks, geese, and pigs to the rising sun. A selection from M. Delibes' ballet, *Sylvia*, brought the concert to a close, after Mme Rémaury had played three short pianoforte solos. The vocalist, Mme Brunet-Lafleur, once more demonstrated her artistic capacity, especially in Gluck's "Ah! si la liberté." This lady is a decided acquisition to our concert rooms, where, we trust, she will frequently appear. We have now only to repeat our previously expressed opinion of M. Lamoureux as one of the first conductors of the day, to thank him for introducing to us so much of the music of his countrymen, and to assure him of a hearty welcome when next he appears amongst us. D. T.

BURNING OF THE OPERA AT NICE.

Thursday Night, March 24.

* * * * The town was prepared for festivity. The Mediterranean Squadron had come to witness the regatta, which was to begin to-day; and Signora Bianca Donadio had come with a company of vocalists from Italy to sing before the officers of the fleet, M. Ferdinand Strakosch being her *impresario*. She was to have appeared for the first time last night. The doors had not long been open when a gas jet set fire to the upper part of some scenery. The curtain being down, the public, rapidly filling the house, were not aware of their danger. A gas explosion first alarmed them, and had the effect of putting out the lights before and behind. The smoke became suffocating, and confusion reigned everywhere. Most of the artists were in their dressing rooms, and alive to their perilous condition; but it was too late. The choristers rushed along a narrow passage in the obscurity, many presumably too much disabled to get away. The tenor, bass, and baritone must have been suffocated. Signora Donadio heard them calling to each other as she ran for life from her dressing room to the artists' entrance. As nothing has been heard of them, their charred bodies are probably under the ruins of the theatre.

The part of the theatre most filled was the upper galleries, and as the distance to the doors of egress was by long and narrow corridors and stairs, they had most difficulty in escaping. Men and women attempted to throw themselves out of the small loophole windows near the roof of the theatre. One who escaped said that he did not believe out of all who assembled in the galleries that ten were saved. The opera was *Lucia*. It does not appear as if the contingency was provided for. There were some pompiers, but no water in the reservoir, while the river Paillon was dry. Before succour was obtained the flames were inextinguishable. Sailors, rapidly summoned from the Fleet, lying at Villafranca, plied buckets of sea-water, but to small purpose. By ten o'clock the fire had exhausted itself, and little but walls remained. Two midshipmen rescued some unhappy beings from a chamber on the first floor, who, still living, were screaming for help. They were horribly scorched, and one was a raging lunatic. When the flames had subsided, search was made for the dead bodies in a part of the house which, constructed entirely of stone, was almost fire-proof. Many deaths there arose from suffocation. As the corpses were taken out they were sent for identification to a neighbouring church. The dead found elsewhere were so disfigured as to make recognition impossible. Three waggon-loads were extricated in the small hours of the morning. Signor Cottoni, a comic bass, had almost got to the outer door when he was suffocated. An *employé* of the house of Raoux identified Bus, a native of Avignon and president of the Society of Commercial Clerks, who occupied a large box with his family. Three corpses, out of five, were found hand-in-hand—possibly, husband, wife, and child. The child still held an orange half-sucked.

69 bodies have been taken to-day from the church and laid in an alley of the Castle garden. M. Borrighione, Mayor of Nice, has issued the following proclamation:—"A frightful misfortune has overtaken Nice, in presence of which festivity is impossible. The regatta will not be held. The Municipality feels assured that the whole foreign and native population will mourn for the victims of the conflagration." The funds destined to festivity will be devoted to the relief of widows, orphans, and disabled persons. An appeal to charity is earnestly made by the Town Council.

VIENNA.—The revival of Gluck's one-act comic opera, *Der betrogene Kadi*, is a hit at the Imperial Operahouse. A new ballet, *In Versailles*, is also well spoken of. Mad. Angelina Lager, from the Theatre Royal, Stuttgart, has created a favourable impression as Amneris in *Aida*.—The Band of the French Garde Républicaine has been invited to co-operate in the International Military Band Competition to be held in May during the festivities in honour of the marriage of the Belgian Princess Stéphanie with the Arch-Duke, Rudolph. Similar invitations have been forwarded to different bands of the Russian and Belgian armies.—(None to England.—Dr Blinge.)

THE EARL OF MAR v. THE EDINBURGH REVIEW.

(To the Editor of the "Musical Times.")

SIR,—The article in the *Edinburgh Review* for this quarter, on Grove's *Dictionary of Music and Musicians*, the most comprehensive and masterly work of its kind, is so ably written and so generally interesting that I feel I owe an apology to the reviewer for venturing to take exception to his remarks on Mendelssohn, to whom Mr Grove (in one of his own editorial contributions to the *Dictionary*) devotes sixty eulogistic pages—thereby ruffling the reviewer's equanimity. My excuse must be enthusiastic love of the divine art, and especially of the music of Mendelssohn, existing from my early childhood, in no way weakened by occasionally mixing in "the musical society of cathedral towns," at which the reviewer indulges in a quiet sneer (are London, Edinburgh, Oxford, Cologne, &c., included in the category?), nor by any means is my devotion lessened by the more extended experience and cultivation I have had the good fortune to acquire through intercourse with eminent musicians, and by hearing and joining in much music of the highest class in various capitals during the last twenty-five years at least. I would that the Editor had a far abler champion than I can pretend to be, in defence of his sixty charming pages on Mendelssohn, which the reviewer is pleased to term a "drag upon the book," for which he takes Mr Grove to task. However, the Editor assuredly sins in good company. Among the ardent admirers of the immortal composer of *Elijah*, the names at once occur to me of such writers as Schumann, Macfarren, Benedict, and Hiller; also of W. S. Rockstro, whom, by the way, the reviewer eulogises as "a pillar of strength, and the writer of some of the most important of the larger articles in Grove's *Dictionary*."

From the reviewer's depreciation of Mendelssohn's genius, and his influence on art, and the statement that "re-action has set in against him, traceable to the influence of *Wagnerism*," I must unwillingly conclude, either that the reviewer's veneration for other composers has temporarily blinded him to the exalted position Mendelssohn continues to hold among the musical artists, critics, and audiences of Europe, or that he has been suddenly afflicted with a strange forgetfulness of the majority of Mendelssohn's greatest works; though, in justice, I must add that the reviewer mentions (the only work he specifies) his "memorable set of Organ Sonatas," as "the most remarkable event in organ composition since the time of Bach," and that the "first Sonata has almost, by itself, made a new era in handling the organ."

It is true that Mendelssohn may be almost unknown in small continental towns where "music" and "opera" are synonymous terms; for he wrote little strictly operatic music, which is explained by his having been almost impossible to please in the matter of *libretti*—good *libretti* in his time being the exception; yet it would be idle to deny that he possessed dramatic feeling and power of a very high order, amply exhibited, for instance, in his *Walpurgisnacht*, in the magnificent fragments from his tragic opera, *Lorelei* (which, dying at an early age, alas! he left unfinished), and in many of the scenes in *Elijah*. Among his lesser works, his four-part songs and the *Lieder ohne Worte* stand unrivalled still.

Of course, in the highest branch of art, the sonata, quartet, and symphony, Mendelssohn, alike with Haydn, Mozart, Schubert, Spohr, and Schumann, must bow to the sublimity of Beethoven; and Mendelssohn's masterly fugues and fantasias for the pianoforte, his famous violoncello sonatas, the great B minor Quartet (written when a mere child), and his "Italian" and "Scotch" Symphonies—models of the picturesque and poetic—are overshadowed by the "Chamber Music" and the "immortal nine" symphonies of Beethoven, Colossus among giants. But a glance at the programmes of the chief "classical" concerts, during the last quarter of a century, here and abroad, would alone show the high estimation which Mendelssohn's music has retained on the most critical audiences, exhibiting tenderness, refinement, depth of pathos, and power of fascination surpassed by none, as exemplified in such of his works as the C minor and D minor Trios, his two stringed Quintets, the great Octet (a veritable masterpiece of melody and scholarship, though produced when quite a youth); and, again, by *A Midsummer Night's Dream*, *Ruy Blas*, and other concert overtures; and his Violin Concerto, which, still played far oftener than any other, and beloved by all artists and audiences, is generally admitted to be the finest work for the violin in existence, and would alone immortalise its composer.

To the statements that "Mendelssohn's choral writing cannot compare with Cherubini's," and that "he is not strong in polyphonic composition," I fancy few adherents would be found, if acquainted with his eight-part Psalms and the scores of *St Paul*, the *Lobgeang*, *Christus*, and *Elijah*, which are too deeply revered by the musical world to be effaced by the spasmodic sensational, and meretricious effusions of "*Wagnerism*." By the term "*Wagnerism*," I do not

point to Wagner—that mad genius, whose arrogance is unexampled, and who is pleased to consider he can improve on Beethoven and "gild refined gold;" for, in spite of his extravagances and his distressing *mania* in occasionally polluting the purity of the beautiful melody with which he is often inspired, by discord dire, if not hideous howls, he is nevertheless to be regarded by all as a giant in colouring and dramatic force. I apply the term "*Wagnerism*" to the system, or rather want of system, of those who would enter the lists with him, but who out-Wagner Wagner, who despise the very alphabet and grammar (which Mozart, Beethoven, and Mendelssohn at least were not too proud to respect and to follow as essential to the existence of the language of music), and who shamelessly outrage the divine art by formless freaks and convulsive vagaries, unredeemed even by the merit of "method in their madness." To these shapeless concoctions, the term "Music of the Future" is not inapplicable, for, happily, it can never be the Music of the Present, and must be always "of the Future;" but from such a future may a merciful Providence deliver us! "*Wagnerism*" (repeating your own quotation from the words of W. S. Rockstro), "neither the gods nor men can tolerate," and, "after all, 'Non più andrai,' and 'Madamina' may win the day;" to which, in conclusion, I venture with perfect confidence to add my prediction that the taste for "*Wagnerism*" will be very transient, and that with the undying strains of the "divine Mozart" the works of Mendelssohn will retain their charm as models of genuine music, distinguished by unalloyed melody, purity of form, perfection of symmetry, and unrivalled refinement, and thus remain, in all time, a thing of beauty and a joy for ever.—Believe me, Sir, Your faithful servant,

Blenheim House, Eastbourne, Feb. 3.

MAR.

WAIFS.

Ormondo Maini, the bass, is in Milan.

Suppé's *Fatinitza* has been performed at Lille.

Marchio has completed a new opera, *Catilina*.

The Jean Becker Quartet are touring in Holland.

There is some talk of enlarging the Teatro Quirino, Rome.

The operatic company at Coburg is to be dissolved after all.

Ponchielli's *Gioconda* is in rehearsal at the San Carlo, Naples.

The Politeama, Genoa, will re-open with *Il Guarany* (Gomez).

Mdme Rose Hersee is expected in England some time in May.

Ferdinand Jäger, the tenor, is engaged at the Theatre, Karlsruhe.

Mdlle Bianca Bianchi has returned from St Petersburg to Vienna.

The tenor, Celada, will sing in the spring at the Teatro Dal Verme, Milan.

Boito's *Mefistofele* is to be given at the Grand-Ducal Theatre, Weimar.

Apajune, an operetta by Millöcker, has been given in Dresden and Pesth.

Carl Grammann's *Melusine* has proved a failure at the Teatro Regio, Turin.

The tenor, Stagno, will shortly sing in various operas, at the San Carlo, Naples.

M. Cedes, completely reestablished in health, has left Dr Blanche's establishment.

Efforts are being made to obtain a new organ for the Cathedral, Chicago (U.S.).

Eugenio Festa is appointed chapelmaster at the Cathedral of Casalmonteferrato.

Sweet, the barytone, is engaged for *Don Giovanni* at the Teatro Nuovo, Florence.

A Mass by J. Kzapeki, of Gothenburg, has been performed at the Madeleine, Paris.

A new musical periodical, the *Archivio Musicale*, is announced to appear at Naples.

Signorina Borghi-Mamò has made a hit in Boito's *Mefistofele* at the San Carlo, Lisbon.

Gluck's *Orfeo* will shortly be performed at the Théâtre de la Monnaie, Brussels.

The Teatro Municipale, Catania, has been re-named the Teatro Regina Margherita.

Max Bruch's *Odysseus* has been performed by the Oratorio Association, Hildesheim.

Ignaz Brüll's *Landfriede* has achieved a moderate success at the Stadttheater, Leipzig.

Provided she can obtain leave of absence from Carvalho, Mdlle Vanzandt will pay Stockholm and Copenhagen a second visit in September.

Villafiorita's opera, *Le Notti Romane*, first produced at Adria, has been given at Ancona.

Ponchielli, Boito, and Marchetti have been promoted Commanders of the Crown of Italy.

Vierling's *Raub der Sabinerinnen* is being rehearsed at Königsberg, Erfurt, and Landshut.

Ambroise Thomas's *Mignon* has proved highly attractive at the Teatro Manzoni, Milan.

Luigi Orsini, long resident in London, died on the 7th inst., at his house near Florence.

Franz von Suppé, the composer, celebrated recently his fortieth professional anniversary.

The First Austrian Ladies' Quartet are about making a tour through Posen and Silesia.

The firm of Ricordi, Milan, have published the score of Ponchielli's opera, *Il Figliuol Prodigo*.

Nanetti will probably be engaged at the Milan Scala, to replace Maurel in *Simon Boccanegra*.

M. Erekman-Chatrian have completed the libretto of a comic opera, *Myrtill*, for M. Lacôme.

A buffo opera, *L'Ereditiera*, by Dominicetti, has been produced at the Teatro Dal Verme, Milan.

Der Ritterschlag, comic opera by Riedel, has been well received at the Ducal Theatre, Brunswick.

The Queen has subscribed for a number of stalls for the current series of Philharmonic Concerts.

The local papers speak well of a young pianist, Mdlle Betsy Pollux, who has been playing in Antwerp.

Schumann's *Paradies und Peri* was recently given by the Vocal Union at Landsberg-on-the-Weser.

The Boston (U.S.) Ideal Opera Company will produce next season Bristow's old opera, *Rip van Winkle*.

The Teatro del Liceo, Barcelona, has been leased for five years to a company represented by R. Molés.

The German operatic company, recently performing in Ghent, will appear at the Monnaie, Brussels.

Mdlle Babette Lobach, violinist, has been playing at concerts in Mannheim, Heidelberg, and Mayence.

Joseffy gave his third and last recital at Steinway Hall, New York, for the benefit of local charities.

A new operetta, *Los Amores de un Principe*, by Breton, has been produced at the Teatro Apolo, Madrid.

In consequence of the illness of her mother, Signorina Donadio will not fulfil her engagement at Venice.

Emmerich's opera, *Van Dyck*, was but coldly received on its production at the Theatre Royal, Stuttgart.

A new operetta, *La Perla del Villaggio*, by Alceste Gambaro, is promised at the Teatro Filarmonico, Leghorn.

The Musical Festival of the Lower Rhine takes place this year, under the direction of Niels Gade, at Düsseldorf.

A new opera, *König Otto's Brautfahrt*, by Ueberlé, will be produced this season at the Royal Operahouse, Berlin.

Liszt will shortly play in Vienna, but at the Princess Czartoryska's, for a charitable purpose—not in public, as announced.

Herr Heinrich Barth, teacher of the pianoforte in the Royal High School of Music, Berlin, has been appointed Professor.

An Italian operatic company has been successful in Hong-Kong. The orchestra consisted of a piano, violin, and harmonium.

The first performance of Carl Grammann's opera, *Der Triumphzug des Germanicus*, was to take place at Dresden, on the 24th inst.

Alibi, a comic opera, by Gustav Schmidt, has been produced at the Theatre, Darmstadt, where its composer is also conductor.

Instead of carrying out his projected concert-tour in Germany, Nicolaus Rubinstein has been compelled by ill-health to visit Nice.

The Opera Festival of the Cincinnati (U.S.) College of Music ended on the 5th inst., the total receipts having been 60,000 dollars.

Carl Halix, pupil of Joachim's, and formerly leader of Bilse's Orchestra, Berlin, succeeds Zajic in the same capacity at Mannheim.

Ferency, Grand-Ducal Chamber-Singer, and member of the operatic company at the Court Theatre, Weimar, died on the 6th inst.

The Italian opera company from the Teatro Tacón, Havana, will play till the end of the month at Matanzas, whence they proceed to Mexico.

Mme Adelina Patti terminated her engagement at Monte Carlo by appearing in *La Traviata*. She was well-nigh smothered with bouquets.

Anton Rubinstein has been playing at Malaga, Seville, and Lisbon. He was also to appear in other Portuguese cities; but on account of the death of the Emperor of Russia, he brought his series of concerts in Lisbon to a sudden close, and left immediately for Madrid.

The number of theatres in Italy, together with those of certain Italian cities not under the sway of King Humbert, is set down at 12,229 (Qy.).

Saika, of the Theatre Royal, Hanover, is engaged for two years at the Friedrich Wilhelmstädtisches Theater, Berlin, with an annual salary of 15,000 marks.

Frederick Archer, formerly of the Alexandra Palace, Muswell Hill, is appointed organist of Plymouth Church, New York, from the 1st of May.

The new Editor of the *Monthly Musical Record* is, we understand, Mr Mackeson, who for some years edited the late excellent weekly journal, *The Choir*.

A local pianist, Mme Henriette Fritsch-Estrangin, played Beethoven's E flat Concerto at the 20th concert of the Société de Musique, Marseilles.

Re-engaged at the Teatro Real, Madrid, next season, are Mdlle De Reszke and the bass, Uetam; engaged, Signora Vitali, Pandolfini, and Brogi, barytones; and Vidal, bass.

At a recent concert of Joetze's Vocal Association, Dantsic, the programme comprised "Tenebræ factæ" by Palestrina (1560), D. Perez (1736), and Michael Haydn (1801).

At the last Leipsic Gewandhaus Concert, Rappoldi was much applauded in Molique's A minor Concerto, and the Prelude and Fugue from Bach's Solo-Sonata in the same key.

Angelo Neumann, the Leipsic Manager, has purchased the exclusive right of performing the *Nibelungen Tetralogy* in France, England, America, and Russia until the year 1886.

The Municipality of Geneva have voted 197,000 francs as this year's grant to the Theatre, and the subscribers have contributed 50,000 more, in case the manager should require further aid.

A Liszt Concert, under the direction of Pierre Benoit, is being organized at Antwerp for the end of April, when the programme will include *Die heilige Elizabeth*, at present unknown in Belgium.

Mr N. Diodonato Mori's cantata, *The Pilgrim Fathers* (words by Mr Wellington Guernsey), met with so favourable a reception at the Dilettante Circle last week, that a second performance will shortly be given.

Beethoven's "*Egmont* Music" was recently performed for the first time in Antwerp, the connecting explanations being printed in the programme, instead of recited, as is customary. (A great improvement.—Dr Bittger.)

Some English and Italian artists in New York are organising a benefit for Erminia Venturoli, a dancer, paralysed for the last seven years. They want to send her to Italy, in the hope that her native air may restore her to health.

It is not generally known that the nephew of Sedaine lives in Brussels, and holds one of the highest positions in the management of several large financial societies. He is said to possess the MSS. of several unpublished works by his uncle.

Some representatives of the press and members of the San Carlo orchestra, Naples, have celebrated the success of *Lohengrin* by a grand banquet. (From another source we hear that at the third performance the theatre was half empty!—Dr Bittger.)

The overture, *Rübezahl*, by Charles Oberthur, was performed at the Sinfonie Concerts, Berlin, under the Royal Music-Director, Farlow, and met with a highly favourable reception. It was lately also performed at the Court Concerts of the Duke Ernest of Saxe-Coburg-Gotha, where, at the request of His Royal Highness, the same composer's overture to Shakspeare's *Macbeth* is to be given. C. Oberthur's orchestral works are popular abroad, and frequently introduced in Dresden, Prague, Vienna, Munich, Frankfort, Mannheim, Baden-Baden, &c.

BRESLAU.—De Ahna, the solo violinist at the tenth Subscription Concert of the Orchestral Union, played Johannes Brahms' Violin Concerto—very coldly received—and two of Chopin's compositions transcribed for the Violin. The orchestral works were Mendelssohn's Overture to *A Midsummer Night's Dream*; Variations (first time), Scholz; and Symphony in D major (with the Minuet) Mozart.

LYONS.—The Municipal Council have decided that the Grand Théâtre and the Théâtre des Célestins shall in future be united under one manager, who will receive an increase of 40,000 francs on the grant of 200,000 he now enjoys, provided he brings out during the twelvemonth a new opera, the scenery and dresses of which remain the property of the Town.

PETH.—*Jean de Nivelle* was performed on the 17th inst, at the National Theatre (in the Hungarian language), with great success. Delibes had two crowns, with the French and Hungarian tricolours, presented to him. The work was also brought out for the first time on the same evening and with a similar result at the Theatre Royal Copenhagen.

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